To some Westerners Chinese paintings at first sight seem lacking in perspective. Judged by Occidental standards this impression is largely justified. Any attempt to represent three dimensions on a two-dimensional surface must have recourse to conventions. The Westerner has accomplished this in part by reproducing lights and shadows and in part by the use of lines. A landscape or object is represented as viewed by an observer from a particular point. By lines and the use of shading and colors the attempt is made to reproduce what the eye has seen from that point. The Chinese, however, have not been unaware of the problem. One of the famous six canons of Hsieh Ho of the sixth century was that proportion (or what may perhaps be translated "perspective") should be correctly conceived or observed. The Chinese painter has employed several devices to convey perspective. Apparently he has often wished the observer to look at his landscape from several angles. In many instances, too, he has thought of the observer as viewing a landscape from a height. At his best the Chinese painter has succeeded in avoiding flatness and in conveying a sense of distance. This he has achieved partly by his use of colors. Often, too, he has done it by reproducing the mists which in the Yangtze Valley and the South are so frequently seen.

Color has played a large part in Chinese paintings. To be sure, there has been much use of monochrome, but in many paintings two or more colors have been employed, often with delicacy and feeling. Again one of the famous six canons of Hsieh Ho was that the tints should be suitable.

Chinese paintings, like those of any other people,

must be seen to be appreciated. Even the best of printed reproductions cannot do them full justice. Fortunately many examples are now in the galleries and museums of Europe and North America. Even the amateur cannot fail to be moved by the best of them and finds himself returning to them again and again. Though Buddhism and Taoism are alien to his own spiritual experience, he is impressed by the buddhas, bodhisattvas, and immortals, or perhaps especially by the pictures of a hermit in meditation in a mountain fastness. The landscapes move him. The flowers, the trees, the horses, the birds, and the other living creatures in which the Chinese artists rejoice speak a universal language. So, too, the scenes